

September, 1981

California College of Arts and Crafts
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Oakland, California 94618

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"AN HOUR IN GLASS"—A sculpture performance

A new performance group, Nightletter Theater, with all of its roots at CCAC, has sprung up recently in the Bay Area. The members of this new group, encouraged by the success of a piece called "Night Letters", directed by long time CCAC faculty member, Sydney Carson, and presented at 80 Langton Street in San Francisco last October, have formed an on-going company.

Their new piece, "Hour in Glass" to be presented at San Francisco's Intersection Theater in October makes use of their varied and collaborative skills, many of which were developed here at CCAC.

The group's primary interest is in vitalizing the traditional theater space.

By using a sculptural sound system with speakers distributed under the seats, over and along the sides of the audience, they have made the audience area a more integral part of the performance experience. By projecting images with film and slides on multiple surfaces, moving the surfaces on which the images are projected and moving even the projections themselves, they constantly transform the space.

In "Hour in Glass" narrative, visual, and live performance elements are brought together in a complex and highly original form that sustains a mood of dream and intensity. A sense of ritual mystery is invoked through the use of the simple elements of fire, sand, stars and the brittle fragility of glass.

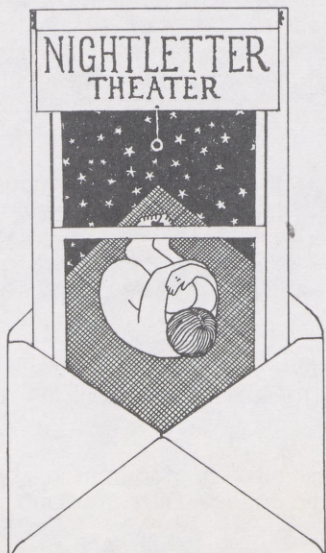
Ideas of infinity and temporality are evoked through the central images of an old winged woman, a child who, strapped into an uncomfortable contraption of wings, learns the ecstasy of flight and a young woman who grieves. The confinement and limitations of the body and its mortality are juxtaposed with the imaginative possibilities associated with unlimited space and eternity.

Marty Malkani, whose MFA in 1978 was in textiles and sculpture, has created a magnificent body sculpture of the old woman with huge but tattered wings, in which she performs. During her several years here as an undergraduate and then as a graduate, she delighted faculty and students alike with her stirring transformations.

Along with Marty Malkani and Sydney Carson, who teaches Acting for Film and video, English and Women's Studies, and is now the faculty advisor to CCAC's student newspaper, *The Spectrum*, and whose classes have often performed on campus, the group is made up of alumni

Kevin O'Hare and Bonnie Sinkoff, both graduates of 1979, David Reidman and Dee Dee Thomas, who are students here, and Chris Kuritz, whose background is in science, music and photography.

"Hour in Glass" can be seen October 7 through 30 at Intersection, 756 Union Street in San Francisco, at 8:30 P.M. A preview performance at CCAC's new Artist's Gallery is being planned for September, and there will be several performances in November at the Julia Morgan theater in Berkeley. For reservations at Intersection call 397-0606.



FYI / RESOURCES, SERVICES AND LAWS

Many services and resources are available to artists in the Bay Area, California and throughout the country. In this and in future issues, we will explore options and opportunities for artists and craftspeople. We will also outline current changes and trends in legal matters relating to the arts.

If we neglect something you've found helpful, let us know. Send suggestions to Margee Rambo, Office of Public Information, CCAC, 5212 Broadway, Oakland, California, 94618.

The **Oakland Museum** maintains a comprehensive index and slide registry of contemporary California artists. Artists fill out a basic biography form, which can be augmented with other written materials. The Museum accepts four to six non-returnable slides.

Staff, severely reduced because of CETA cutbacks, attempts to update information. Registered artists are asked to send announcements to the museum for this purpose. If there is a significant change in an artist's work, new slides should be sent to the museum as documentation. The registry is used primarily as a resource for the curatorial staff; however, the collection is available for use by the public. Policies regarding the registry may change under the direction of the new chief curator, Christina Orr-Cahall.

The **Center for the Visual Arts** also has a slide registry. Members send resumes, pertinent background information and slides. The CVA has been documenting the accomplishments of American artists since 1971.

Central to CVA's purpose is its role as a comprehensive clearing-house of talents. Research and selections are made in an impartial atmosphere. The slides are viewed by researchers, scholars, collectors, dealers, curators, architects and many others. Once a choice of a work or artist is made, librarians use a cross-reference system to put the interested party in contact with the artist. Persons using CVA resources for commercial purposes are urged to become members in the private, non-profit group.

A year's membership as a participating artist is \$25 and there is a five dollar one-time fee for every 20 slides registered. The CVA is located at 1515 Webster Street, Suite 425-443, Oakland, CA, 94612. CVA is open Monday through Friday, 9-5.

The **San Francisco Museum of Modern Art** views slides on the first Friday of every month except January, July, August and December. The SFMMA curatorial staff only views the slides; no notes, comments or suggestions are made to the artist.

SFMMA has two usual generating sources for its contemporary exhibitions: shows are either taken from other locations; or curators, who regularly visit studios and galleries to keep up-to-date, conceive an idea for a show and a means of funding to present it.

The SFMMA is considering changes in its system of viewing. For guidelines describing the procedures, write the SFMMA, Curatorial Department, Van Ness Avenue at McAllister Street, San Francisco, CA, 94102. Enclose a self-addressed, stamped envelope (SASE).

In future issues: **Artweek**, the California Arts Council, Bay Area Arts Services and copyright news for pictorial, graphic and sculptural artists.

NEW APPOINTEE IS DEAN OF EXTENDED STUDIES



Margee Rambo photo

Ellen Jouret had been searching for an administrative position with major responsibilities, where diverse experience as an administrator, teacher, and artist is an asset in implementing responsive programs. That search led her to CCAC where she became Dean of Extended Studies on August 4.

She looks forward to directing the College's "tight, well-run, small extension program." She adds that the "whole situation is evolving—just as extension's place in the school is evolving." Jouret notes options for expansion should be explored and will be as she acclimates herself to the College.

Jouret is former administrative director of the Pacific Basin School of Textile Arts, Berkeley, where she also taught. Her interest in ethnic textiles led her to central and southeast Asia recently for study. She is a graduate of New York University (Art History) and has studied art administration at Golden Gate University, San Francisco.

FIVE TRUSTEES NAMED TO THE CCAC BOARD

Bruno Stolley, chairman of CCAC's board of trustees, recently announced the election of five new board members. **Jane McCaffery** is the assistant director of Citizens for Better Nursing Home Care—Ombudsmen for Alameda. For many years, she was associated with the Junior Center of Art and Science as a trustee, president of the board and later as executive director. **Steven H. Oliver** is president of Oliver and Komes in Berkeley. He is past president of the Bay Counties General Contractors Association, among many other professional and service activities.

A. Alan Post is well-known by California voters for his objective descriptions of ballot items, having held the job of California Legislative Analyst from 1958 to 1977. His interest in art is less publicized. A watercolorist, he is active in many art associations and boards, as well as having served as chairman of the Art Evaluation Committee on the Capitol Mall, Sacramento.

John P. Sparrow practiced as an attorney and served as a Superior court judge for many years. He is a board member of the San Francisco Law School, the Citizen's Advisory Board of Providence Hospital, Oakland, and a director of the Providence Hospital Foundation.

Wayne E. Thompson was a prominent figure in the Bay Area for over two decades, first as city manager of Richmond and then in the same function for Oakland. He is now senior vice-president of Dayton-Hudson Corporation of Minneapolis and chairman of its foundation. He plans to return to the Bay Area after retiring. Thompson, who delivered the 1980 Commencement Address and was accorded the honorary degree of Doctor of Fine Arts.

SEPT CALENDAR OF EVENTS

S M T W T F S

6
CCAC Staff:
Evelyn Johnson '43,
Alumni Exec. Secretary
Margee Rambo,
Assistant Editor
Ann Vesodi,
Contributor
James Sweazy '81
Designer
Superior Press, Printer

7
Checkpoint... an
Oakland phone calendar.
Call 854-5867 to list
events or find out
about activities in
Oakland (nonprofit
groups only).

13
Viola Frey '55
Retrospective at
Oakland Museum
closes today.

14
Miami Int'l Print
Biennial deadline,
Nov. 16. Write c/o
Metropolitan Museum
and Art Center, 1212
Anastasia, Coral
Gables FL 33134.

21
Designer/Craftsman
Exhibition deadline for
entries is Sept. 30.
Send SASE to Richmond,
CA, 94804.

27
CCAC Extension classes,
Oct. 5 to Dec. 19,
415/553-8118, ex. 69

28
Palace of the Legion of
Honor through Sept.
to Nov. 1.

29
World Print III
moves to Michigan
East Lansing,
Oct. 24—Nov. 22.

30
Words as Images",
at the World Print
Gallery, Fort Mason,
SF, opens with a
reception Oct. 6,
to Nov. 25.

31
Challenge of the
80's," today in Nani
Hall on campus. CA
Art Education Ass'n.
Open to all interested.
415/581-2323, 538-8990

32
Solo show of paint-
ings by Bill Pickert
is planned at the
English Gallery, Los
Angeles, in October.
Call 213/657-5173 for
details.

33
Re-sculpted glass vases
Opens tonight!
by James Erickson '72
in a two-artist show
at Images of the North
gallery, 1782 Union St.,
SF. Daily, 11-5:30.

34
NEA Fellowship in Painting
deadline is October 15.
For information, contact
Information Office, National Endowment
for the Arts, 7th Floor, West Wing,
Washington, D.C. 20506.

35
Chris Hawkins
MFA '79 in two-artist
show at Montalvo
Center for the Arts,
Saratoga (CA) today
through Oct. 4,
Center, SF.

36
"Fort Mason Print-
makers" at World
Print Gallery. Opens
today; reception,
Sept. 8. Fort Mason
Center, SF.

37
Opens today!
World Print III
Traveling Exhibition,
Mt. St. Vincent
College, Halifax, Nova
Scotia, Canada, to
October 4.

38
Further news: HELEN "PO" SCHUMAN '76 was
recently married. She's now Mrs. Kudlich. TOM OLDS '76,
formerly of Oakland, is now working with JUDI KARLEN '77
at Christal Images in Makawao, Maui. NANCY SUE PATERSON
'72 is working in graphic design and signage in Kailua,
Hawaii. BARBARA KOELLER '72, also a Big Island resident, is
now Mrs. Lambert Lasich. Alumna RUTH TAMURA, curator at
the Honolulu Academy of Art, was on-the-spot co-ordinator
of the reunion. Stateside paper work was done in the
alumni office on campus.

39
The view from Madison Avenue looked beautiful to
35 New York alumni and friends attending a reunion hosted
in May by KEN LAVEY '48. After a reception in the New York
Art Directors' Club, the party continued downstairs with a
slide show of alumni work.

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ALUMNI AND CAMPUS NEWSNOTES

Student News

Glass sculpture by graduate student **DOROTHY BERKOWITZ BAUER** was shown at the Union Street Gallery (SF) July 13—August 3. Bauer has been a scholarship student at Indiana University and at the Archie Bray Foundation, Helena, MT. Her work has appeared in a number of solo and group shows and she has conducted ceramics and glass classes, workshops and seminars. She set up the glassblowing facility at Indiana University in 1974-75.

Senior **ANNIE MARIE CRONIN** has been awarded a scholarship from the American Business Women's Association, Lake Merritt Chapter.

KIMBERLEY NUNN, a senior in general design, and **MARCIA GIRADI**, a senior graphic design student, were the winners in the third annual water conservation poster contest sponsored by the East Bay Municipal Utility District.

Trustee News

JEAN R. WENTE was elected director of the California State Automobile Association. Wente is also a member of the Alameda County Art Commission, the Alameda County Economic Development Committee and is on the Board of Directors of the Oakland Museum.

Faculty News

CAROLE BEADLE, associate professor of Textiles, is juror for the Richmond Art Center's autumn Designer/Craftsman Exhibition.

LIA COOK, associate professor of Textiles, displayed recent work in a solo show at the Allrich Gallery, San Francisco, May 19—June 20.

Insert Pro-Arts and Tom Ingalls from galley 9 here

ELEANOR DICKINSON, associate professor of Drawing and director of the Artists' Gallery, conducted a two-day workshop last February for members of the Friends of Calligraphy. The workshop covered eye-hand coordination, tools and supplies, health hazards in art and space perception in drawing and calligraphy.

Associate professor of Sculpture **BELLA FELDMAN** was guest instructor for a sculpture workshop at the University of Iowa in June. She led two others in August: one at the Visual Arts Center of Alaska and the other at the Oregon School of Arts and Crafts. Feldman also participated in a group show presented by fine Arts Resources, San Francisco, February 17—March 23.

RICHARD HERMAN of the drawing faculty displayed mixed media on paper in a solo show at the Walnut Creek Library, July 1—August 12.

DENNIS LEON, head of the Sculpture Program, exhibited drawings and a sculpture at the San Jose Museum of Art during May. Pastel drawings shown were studies for outdoor sculptures created for sites in the East Bay, San Francisco and Marin.

Glass Program head **MARVIN LIPOFSKY** was a juror for the "California Arts 1981" Union Street Gallery's annual competition, July 8—August 15.

JACK MENDENHALL, associate professor of Fine Arts, was a juror for this year's California State Fair Art Exhibition. He had a solo show of recent paintings at O.K. Harris Gallery (NY) May 23—June 12.

Ethnic Studies and Printmaking lecturer **MALAQUIAS MONTOYA** displayed work in a group show that ended May 5 at the Mary Porter Sesnon Art Gallery, University of California, Santa Cruz.

Mixed media paintings by **LINDA K. SMITH**, assistant professor of Drawing, were featured in a one-artist show at the Ivory/Kimpton Gallery (SF), June 4—July 4. Works by **LYNN BOSTICK**, a former Admissions staff member, were included in another summer show at the gallery.

NANCE O'BANION, assistant professor of Textiles, displayed paper works in a solo exhibit at the Plaza Gallery, Bank of America headquarters (SF) June 1—July 18. O'Banion's paper and bamboo works were shown at the Following Sea Gallery, Honolulu, July 31—August 22.

MICHAEL WALLIN, manager of Canyon Cinema (SF), joined the summer faculty with a third-session course in basic cinematography, editing and sound. Canyon Cinema recently received a National Endowment for the Arts grant to assist in publication of its newest catalog of films.

Three members of the CCAC faculty have received UICA (Union of Independent Colleges of Art) Faculty Grants. Recipients are: guest lecturer **ROBERT GOTSCH**; professor of Drawing, Painting and Printmaking **ARTHUR OKAMURA**; and associate professor of metal arts **FLORENCE RESNIKOFF**.

The Faculty Grant program is designed as an "institutional development program for faculty and staff professionals," according to UICA executive director Dean E. Tollefson.

Setting the record straight

On his return home after Commencement, professor Glenn Wessels wrote back to president Ford. All of Glenn's letters are fascinating reading but this latest one is particularly rich in details of a time not too far back in history to be forgotten, just far enough to be a bit blurred. The impressions of the "Great Depression" of the 1930's remain, but the proliferation of "alphabet agencies" has left confusion in people's minds.

With Glenn's account, we are now able to clarify the portion of the Commencement story in the June CCAC referring to his murals at Laguna Honda Hospital, done under the auspices of PWAP. This agency preceded the WPA Federal Art Project in which he was employed by the government as administrator and art director for Northern California, charged with getting people off the relief rolls and into worthwhile projects where their individual talents could be used.

Glenn Wessels and William Gaskin, who held a similar post specifically for the San Francisco area, hired easel artists, but began whenever they could to set up large scale projects employing people. Wessels says, "of all the artistic skills we could in the execution of some bonafide work of art, designed by artists of known skill." They also gave jobs to tile cutters, plasterers and others as mosaic murals were installed. Two examples of this are the mosaics on the heating plant near Sather Gate at U.C. Berkeley (designed by Florence Swift and Helen Burton) and the unique "Opus Scetile 2" (cut marble, designed by Marian Simpson) in the Alameda County Court House in Oakland.

Wessels estimates that at one time he was concerned with the setting up of as many as thirty such wall decorations from lower central California to the Oregon border. These enduring projects are evidence of an era and of the tremendous energy Glenn Wessels and a few others put forth to give many people jobs and hope.

Alumni News

1920 RUTH SCHRADER's acrylic, "A Daily Walk," won an award in the California League of American Pen Women's exhibit last year. The painting then went on to that group's national show, the 1980 Biennial, in Washington, D.C. for a month.

1925 NOVA BARTLETT and a host of her friends, former students and family celebrated her 80th birthday last April, with well-wishers wall-to-wall in her Berkeley Hills home as well as throughout her garden.

1927 HELEN S. WOOD displayed an ink and watercolor drawing at the Alameda County Fair during the month of June.

1928 A painting by **FORREST HIBBITS** was included in the annual past president and award exhibition of the Santa Barbara Art Association during July at the Faulkner Gallery, Santa Barbara Library.

1930 BERNICE YANCEY has worked as a fashion illustrator for Emporium, Magnin, City of Paris, Capwell's and Hale Brothers. For most of her 28-year career, she has been a free-lance artist. Yancey currently lives in Newman (CA).

1933 HARRY DONLEVY was recently appointed associate director of the Schaeffer School of Color and Design (SF). Donlevy is former director of art for the Richmond Unified School District. After graduating from CCAC, he completed studies at Mills College and Columbia University.

1934 LOUIS MACOULLARD and **MARTHA BORGE** '52 were in a group show at Gump's Gallery (SF), July 7-25.

1939 Paintings of Taos (NM) by **LUCIENNE CHINARD CLEMENS** were shown at the Campus Club at the University of Maryland's College Park campus. A return to Taos inspired her to finish (in three weeks of steady painting) ten canvases begun years ago.

1941 LESTER MATTHEWS' sculpture was exhibited throughout June at the Wilshire Avenue office of Coast Federal Savings and Loan Association in Los Angeles. Matthews, who combined studies in Fine Arts and Industrial Design while at CCAC, was concept and design supervisor for the interiors of Levi Strauss and Company, Los Angeles.

1948 WILLIAM CASE and his wife Lucy were featured in a joint exhibit of sculpture and watercolors at the Sand Castle Gallery, Point Reyes Station (CA), April 29—June 14.

1950 TOM MYERS teaches in the Portland Community College's Design Department.

1954 "The Clay People," an in-depth probe of California ceramic art in the June 1981 issue of **San Francisco** magazine, featured **ROBERT ARNESON** and **PETER VOULKOS** (MFA '52, Hon. DFA '72) among others.

LILIANA GRAMBERG (MFA) exhibited etchings in a solo show at the Monterey Peninsula Museum of Art, Monterey (CA) July 5-26.

1956 "A decade of **BILLY AL BENGSTON**: The Seventies" included paintings, watercolors, textiles and ceramics at San Diego State University, April 25—May 23.

HOWARD HACK displayed his silverpoint drawings in an one-artist show at the California Palace of the Legion of Honor, May 30—August 16. Hack's works feature common-place objects which have been described by Robert Johnson, curator of the Aschenback Foundation for Graphic Arts, as "accessible . . . and intriguing."

1958 The Contemporary Arts Gallery of New York University presented "A Summer Exhibition: New Works by **LJOYCEI REZENDES** and Reddick, July 1-23.

1960 Houghton Mifflin/Clarion Books has just published a children's book illustrated by **MERLE PEEK** of Denver. The book, entitled **Roll Over** is based on a counting song, with the score printed in the book. This is Peek's first book for Clarion.

"Reference to Dining," a show of Bay Area Crafts at the Transamerica Building (SF) during July, included works by **GARRY BENNETT**.

1963 DOUGLAS HEINE's reflective, welded aluminum outdoor sculptures were shown in May and June at the Walnut Creek Civic Arts Center Gallery.

1964 BILL CHAMBERS exhibited recent watercolors in a solo show at the Hank Baum Gallery (SF), July 6—September 4. Chambers has shown in numerous California galleries and museums. He has taught at Encina High School in Sacramento since 1960.

ELIZABETH MARCISIN teaches art in the South San Francisco Department of Adult Education. Her classes recently exhibited their work at the Traveler's Art Gallery, South San Francisco.

1965 JOHN BATTENBERG's recent sculpture was featured in a solo show that ended May 14 at the Joseph Chowning Gallery (SF).

1966 Paintings by **LUIGI TESTA** were presented by **PETER VOULKOS** (MFA '52 Hon. DFA '72) at the Dome, Oakland, May 15—June 21.

1967 ROBERT BALLARD (MFA), formerly with the Gavett Brewster Art Gallery in New Zealand, is now associated with the fine arts gallery of Pasquale lanetti, San Francisco.

1969 RICHARD ALLEN is working as a picture framer, restorer and book binder for John Howell Books of San Francisco, a dealer in rare books and prints. Allen serves on the CCAC Alumni Council.

"Visions," an exhibit of drawings by **CLEVELAND BELLOW** (MFA '71), was shown in June at the Grand Oak Gallery, Oakland.

JANE MASON BURKE works from a private studio in Santa Barbara where she produces prints and etchings. Her work has been displayed at the Santa Barbara Museum of Art, and in invitational showings and at private galleries in Los Angeles, Santa Barbara, Coronado and Carmel. According to a flyer, she is "inspired by an enduring love of animals, the joy of toy collecting and a refreshing gift of fantasy."

Puzzled by a guerilla/gorilla in the file cabinet? It's all explained in a recent promotional brochure produced by Pacific Eye & Ear, Inc., a full-service advertising agency—and the parent of the aforementioned anthropoid. Guerilla Advertising is a registered service mark of Pacific Eye & Ear, where **ERNIE CEFALU** is vice president and creative director. The gorilla was born by copyright six years ago.

The Oliver Gallery in Jack London Village, Oakland, presented **LEE DRAVIDZUIS** and **ONEIDA STOWE (DRAVIDZUIS)** in a two-artist show of watercolors July 10 through 19.

1970 "Lucky Seven," the 1981 MFA show at the East Carolina University Museum of Art (NC), included works by painter **ROBERT EARL DANIEL**.

KATE L. MENDREY spent the summer teaching at the Buckingham, Browne and Nichols School, a private school in Cambridge (MA). There, "in a glade thick with foliage and ripe with 1000's of varieties of leaves for impressions on pottery," she works as head of the Ceramics department. She reports that exhibits are difficult to get, but commissioned works are doing well.

MARVIN SCHENK, former assistant curator at the Walnut Creek (CA) Civic Arts Center, accepted a curator position at the Scottsdale (AZ) Center for the Arts. He joined the Scottsdale staff last May.

JAY MUSLER was represented in "Hot Glass, Cold Glass" at the Mandell Gallery, Los Angeles, through July 3.

Photographs by **CLAUDIA WOLZ** were shown at the Walnut Creek Civic Arts Center Gallery, June 25—August 16.

1972 MARGARET GOODWILL was one of five California Artists shown at Images of the North (SF), July 16-31.

A solo show of current paintings by **WADE HOEFER** (MFA '72) as shown at Foster Goldstrom Fine Arts, May 19—June 18.

JOSEPH B. RICE is a lithographer at Stat Fox, Oakland.

THATCHER HURD, writer and illustrator of children's books, recently participated in a series of visits to Oakland public schools. There he lectured to the children and demonstrated his methods of making watercolor pictures for books. A carpenter by trade, Hurd spends five to six hours per day writing books.

1973 NELSON W. HEE is an independent medical illustrator. The Oakland printmaker was an award winner in the first World Print Competition and his works have been shown in over 30 museums and galleries nationwide. He holds an MA degree from the U. C. Medical Center, (SF) and is a member of the Association of Medical Illustrators and the Graphic Artist's Guild. He taught a summer '81 extension course in the fundamentals of scientific illustration.

A dozen paintings by **DOROTHY ROOS** are being exhibited and sold in Bridgeport (CA). Many feature historical buildings still remaining in the Sierra town. Roos taught a summer workshop there this year.

JOY STOCKSDALE (daughter of **KAY SEKIMACHI** '55) presented a slide show and lecture at the Haute Couture Society meeting April 23. Stocksdale displayed stitchery and demonstrated her fabric printing process.

HULLEAH J. L. TSINHAJINNIE has a three person show of contemporary Indian photography at the Indian Arts Museum, Santa Fe (NM) June 15-27.

1974 JEANNE ALLEN conducted a class in outdoor landscape drawing at the Golden Valley Art Center, Marysville (CA). Allen has been working as a freelance artist in the Yuba county area.

ALICE BEALL exhibited her contemporary embroidery at the Ritz Gallery in the Creamery, Point Reyes Station (CA) June 14—July 19.

RICHARD BUCKMINISTER was in a show at the Kuumbwa Jazz Center, Santa Cruz (CA), from January 15 to March 1.

STEPHEN LORENTE displayed egg tempera paintings at Uptown Prints and Frames, Napa (CA), July 24-31.

ANN CORCORAN and **ANDREW MAGDANZ** (MFA '78) were featured in "Liquid Color: Glass" at the Elizabeth Fortner Gallery in Santa Barbara (CA) through August 9.

Oakland jewelry designer **DEBRA FINE YOHAI** was the object of a recent feature article by Janet Ghent in the **Oakland Tribune East Bay Today**. Yohai noted, "my inspiration is primarily concerned with the relationship of form and color. My work is not concerned mainly with materials to make a piece of art". According to Ghent, Yohai has been an artist-in-residence in Mendocino. She now operates the Cinnabar Company and School of Enamel Arts, Emeryville (CA). Works by Yohai were exhibited at SF Contemporary Artisans Gallery along with **ESTHER DAVIES** '75 (MFA '77) June 30—August 1.

1975 PHILLIP BAILEY took part in a show of works by MFA recipients at the University Art Museum, Berkeley, July 1—August 30.

KATHY BRANDENBERG is employed at Nord Hammer Art Foundry in Oakland. The foundry is run by **RALF NORD KRIKEN** '66. Brandenburg received an MFA in sculpture in 1980 from the University of North Carolina.

SUSAN (Whitendon) and **PETER CONGELOSI** operate the Red Tail Glassblowing Studio in Boone (NC). They built the studio in 1976 and have been professional glass artists ever since. The couple has had shows in Virginia, North and South Carolina as well as in California. Last February, they led a two-week seminar and workshop on hand-blown glass at Appalachian State University in Boone.

1976 RICHARD MOREHEAD exhibited pencil drawings at the Camden (NJ) County Library in a May solo show.

JIM NEEDHAM is a senior design superintendent at Current, Inc., a mail-order paper-products company in Colorado Springs (CO).

LISA SIEGEL and **SUSAN MARTIN** performed in a skit presenting the waitress' view of a restaurant entitled the "Split Shift Cafe" at Open Space, Seattle (WA), June 6-27.

ELLEN TUCHMAN's recent mixed media works were shown last April at the Kathryn Markel Gallery, New York.

EDMUND WONG is now vice-president for sales of OC Tours. Wong joined the agency five years ago as a sales agent, where his creativity in sales, say his employers, was as successful as it is in art (he's illustrated children's books). He was advanced to sales manager before the appointment to his present post.

SUEHA CHOI (MFA) displayed recent paintings at the **HAUT PAVE** Gallery, Paris, France March 3-28.

RICHARD POSNER (MFA) displayed his work in a two-artist show at the Craft and Folk Art Museum, Los Angeles, June 17—July 26.

1977 LEILA J. LEVI displayed drawings in an exhibit at the College of the Sequoia's Theatre Gallery, Visalia (CA), October 3-31.

SAAM RAFAAT exhibited photographs in a two-person show at the Studio One Art Gallery, Oakland, June 15—July 10.

1978 The students of **SUSAN GAMBARO** and **MAURICE MCAULIFFE** displayed their work in a show sponsored by the art departments of Benicia High School and John Swett High School, (CA) and at the Mansion Gallery, Vallejo, (CA) May 31—June 21.

A photograph by **JACK WASSERBACH** appeared on an April cover of the **San Francisco Bay Guardian**. According to that publication, Wasserbach was awarded second place in the black-and-white category of their first competition and third place in color in this year's competition. He has also won a first place award in the Sierra Club Photography Contest (black and white) and has won four merit awards and four honorable mentions in the Marin County Fair.

ANDREW MAGDANZ (MFA) and **RICHARD DUGGAN** (MFA '80) displayed their glass works in the second of a series of three group exhibits on new forms in glass at the Meyer Breier Weiss Gallery (SF). The exhibit ended May 12.

1979 MARIAN KAMINITZ has been accepted as a fellow in conservation in the University of Delaware/Winterthur program in the Conservation of Artistic and Historical Works. She began a three-year program on August 3 which will culminate with an MS degree in conservation.

1980 The work of photo-realist painter **ROBIN MOORE** was discovered by an enthusiastic local collector and supporter of art last spring when it was exhibited at the County Law Library in Martinez (CA). It was subsequently displayed in the art patron's law office with a reception to introduce the artist to the community. Moore takes her own photographs for reference and her paintings and drawings are done in watercolor, pencil and prismacolor.

1981 MARIA VIRAY and **MICHAEL STEWART** showed their works together in the Graduate Center CCAC May 10-17.

En Masse

RUTH SCHRADER '20 sent the Alumni Office a copy of the art exhibit catalog of the California State Fair. CCACer's winning awards at the 1980 fair included **PHILIP TICE** (MFA '68), honorable mention in acrylic painting; **LUIS RAMIRIZ** (MFA '72), first place, Graphics; **SHEILA O'HARA** '76 first place in Tapestry/Fibers/Stichery and student **SUSAN CANNELL** first place in the handwoven division.

Contemporary Artisans' Gallery (SF) hosted National Glass III, May 18—June 27. CCAC glass artists involved include students **MELODY BEYLIK** and **MARY B. WHITE** '70 (now a graduate student); and alumni **JOHN BURTON** '80, **STEPHEN DALE EDWARDS** '72, **IRA SAPIR** '78, **SUSAN SHAPIRO** '70, **ANN CORCORAN** '74, **PAULO DU FOUR** MFA '80, **STEVE MASLACH** '70, **MICHEAL NOUROT** '72 and **MARY WARREN** '78.

Some 81 American glass-blowers participated in the exhibition, the largest collection of glass art ever shown in one gallery.

Many of Oakland's Studio One 1981 Summer Classes for Adults were taught by our alumni. **RICK ALLEN** '69 conducted a class in picture framing; **THEODORE B. BREAUT** '79 held a jewelry and lapidary workshop; **ESTHER DAVIES** '75, cloisonne enameling; **LORENZO DURHAM** '73, metal jewelry and painting; **PIER VOULKOS** '75, classes for beginning and experienced potters.

Co-founders of the Pacific Basin School of Textile Arts **INGER JENSEN** '71 and **PAT MCGAW** '68 (MFA '70) will join with **KATHLEEN LARISH** MFA '72, **KATHLEEN BEELER** '72 (MFA '74), **CAROLE BEADLE** MFA '68 and assistant professor of Textiles, and **TELIHA DRAHEIM** '74 among others as instructors for the fall program of classes.

San Francisco's Braunstein Gallery celebrated its twentieth anniversary in July and August. Many CCACer's were among the artists represented in the comprehensive show, among them: **JANET BOUGH** '76, **KAREN BRESCHI** '63, **DOMINIC DE MARE** '50, **EVELYN GLAUBMAN** '60, **MATTHEW GLAVIN** '56, **GERALD GOOCH** '66, **SUSAN HALL** '72, **BEN HAZARD** '68, **FRANK LOBDELL** '67 (MFA '69), **ALEXANDER NEPOTE** '39, **MANUEL NERI** '56, **ARTHUR OKAMURA** (faculty), **NATHAN OLIVEIRA** '51 (MFA '52 Hon. DFA '68), **MARY SNOWDEN** (faculty), **PETER VOULKOS** and **FRANKLIN WILLIAMS** '64.

Sculpture by artists from the CCAC Glass Group were featured last May at the Marilyn Faith Gallery, Chicago. An article in the **Art Now/Chicago Gallery Guide** noted that CCAC was one of the first schools to offer a full program of glass art training. Last year there were 40 graduate and undergraduate students in the glass program, established and headed by **MARVIN LIPOSKY**.

CCAC glass artists showing at the Chicago gallery included students **DOROTHY BERKOWITZ BAUER**, **MELODIE BEYLIK**, **ELDIE HOLMES**, **RIKA KUROKI**, **MARC RUBIN**, **CAROL SCHREITMUELLER**, **CAROLE SEBOROWSKI**, **JIM SEGAL**, **DORIA SHIPKA**, **ALAN HUME**, **BRYNHILDUR THORGEIRSDOTTIR**, **DAVID BUSS**, **PATRICIA DENNIS** and **LORI LIPSMAN** '79. Alumni with works in the exhibit included **MARK LORENZI** '81, **MICHAEL STEWART** '81, **MARY B. WHITE** '70, and **BILL BRUNNER** '79. Visiting artist **ANDY LEYMAN** also had a piece in the show.

ROBERT BECHTLE, '54 (MFA '58), **CHARLES GILL**, professor of printmaking and drawing; **KENT RUSH** '70; **JOHN DOANE**, '71 (MFA '73); **GREG PIATT**, printmaking student, and **JOE POLLOCK**, a student in the open program displayed their prints in an exhibition entitled "Approaches to Reality: Lithographs by Bay Area Artists" at the Kaiser Center Art Gallery, Oakland, from June 25—July 25. The show was organized by the World Print Council, San Francisco.

Alumni Deaths

1927 MRS. JOHN J. (ADRIENNE) O'NEILL of San Leandro, CA, in April, 1981.

1929 IRMA JEFSEN of Watsonville, CA, November 19, 1980.

1959 SYLVESTER J. ELLIFRITT of Santa Barbara, October 30, 1979.

1963 ALFRED FRANKENSTEIN (Hon. DFA '63) of San Francisco, June 23, 1981.

Mr. Frankenstein, a historian of American art, a critic and a teacher, was a guest lecturer on campus from time to time. Most recently, his regular appearances at sessions of the Gallery Management class had become eagerly anticipated events. From 1934 to 1979 he was at first art and music critic then full-time art critic of the **San Francisco Chronicle**. In the year following his retirement he was curator of American art at the M. H. de Young Memorial Museum.

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CALIFORNIA COLLEGE OF ARTS AND CRAFTS

**Spring Trimester 1982
Schedule of Classes**

CALIFORNIA COLLEGE OF ARTS AND CRAFTS

**Spring Trimester 1982
Schedule of Classes**

29-617-1 3 Kriz F 2:00-7:00 F9
Workshop in Applied Photo Chemistry

Prerequisite: Basic and Intermediate Photography, and Large Format

A practical course for advanced students desiring a better understanding of the chemical processes in photography. Formulas for developers, intensifiers, reducers and toners will be the main topics of the course. Also, demonstrations and explanation of retouching and repair of negatives by coccine.

FILM/TV PROGRAM
DAVID HEINTZ, PROGRAM HEAD

Dept.-No.-Sect.	Units	Instructor	Days	Time	Studio
30-401-1	3	LeSueur	Th	5:00-10:00	G1

Film and Ideas

Films and lectures pertaining to the following subjects: Ideology in the 1950s (*On the Waterfront*); Ideology in the 1930s/Screwball Comedy (*Meet John Doe*); Film Noir (*Out of the Past*); Theory of Horror Films (*Them*). The following directors will also be discussed: Hitchcock (*The Lodger*, *39 Steps*); Truffaut (*Wild Child*, *Shoot the Piano Player*); and Fassbinder (*Beware of a Holy Whore*).

A media history course. For details on the application of media history courses to requirements for the BFA, see Art History Program listings.

30-404-1	3	Wallin	TTh	11:00-1:30	F4
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Film I

Basic film skills and techniques. Cinematography, editing and sound; some experimentation with animation and effects. Assignments, screenings, demonstrations, independent projects; emphasis on super-8.

30-405-1	3	Klausner	WF	2:00-4:30	F4, E3
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Animation Workshop

An introductory class in animation techniques for the artist. Movement analysis, timing, drawing and photography techniques for animation. Students are expected to keep a sketchbook and will produce their own animated shorts.

30-603-1	3	staff	F	2:00-7:00	G4, F4
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Film Production Workshop

Prerequisite: at least one film class

Students will learn production techniques in the process of filming and editing a short dramatic or documentary film. The instructor may provide a script, or select one from the class. Students will do cinematography, sound recording, picture and sound editing for the finished film.

30-609-1	3	staff	TTh	2:00-4:30	F4
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Advanced Animation and Sound Workshop

Prerequisite: at least one film class

Advanced experimental film techniques and esthetics with an emphasis on single frame techniques, sound recording and editing, and sound-image relationships.

31-400-1	3	Gillerman	MW	11:00-1:30	G2
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Video I (Video for Majors)

The use of video as a medium for personal expression. Assignments and technical demos will emphasize imaginative use of video as an art form; students will produce their own video tapes and will have opportunities to participate in performance and interactive video works.

31-407-1	3	staff	WF	5:00-7:30	B10
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Drama for Film/Video

A workshop in acting and directing for film and TV. Acting exercises, games, movement improvisation, experiments with voice and mime. Use of video tape and film in rehearsals and productions.

31-602-1	3	Day	TTh	2:00-4:30	G2
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Video Systems: Intermediate Video

Prerequisite: Video I

An intermediate course emphasizing video technology and electronic systems. Required of video majors. Students will gain familiarity with all available hardware and processes. Class will also deal with the image processor, computers and other advanced electronic tools. Students will produce their own experimental video tapes.

31-605-1	3	Gillerman	MW	2:00-4:30	G2
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Video and Mixed Media

Experimental video in intermedia works. Students will produce individual and group work in video, sound, slides and/or performance.

13-427-1	3	Wood	M	2:00-3:15	L4
			W	2:00-3:15	G4

Story Workshop

(see English Program for description)

Inter-Departmental

ENVIRONMENTAL STUDIES PROGRAM
HUGH WILEY, PROGRAM HEAD

Dept.-No.-Sect.	Units	Instructor	Days	Time	Studio
32-400-1	3	Muscardini	F	2:00-7:00	A21

Building Arts I

This class will consist of discussion of traditional and contemporary ideas of space, scale, enclosure, appropriate materials and expression of values. Each student will be required to complete the construction of an element of a living space—a door, or window, or wall, etc. This project will be undertaken with the same care as in completing a piece of sculpture. There will be field trips to various structures and environments built by artisans and craftsmen.

Other Environmental Studies courses which are listed under "Nature Studies" in the Drawing Program:

24-410-1	3	Okamura	Th	8:00-1:00	E4
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Seeing and Drawing: Nature Study

24-410-2	3	Gayton	W	2:00-7:00	C1
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Nature and Animal Drawing

24-428-1	3	DeViveiros	F	8:00-1:00	C1
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Drawing from Nature

24-437-1	3	DeViveiros	Th	8:00-1:00	C1
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Animal Drawing

24-620-1	3	Christman	MW	2:00-4:30	E4
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Scientific Illustration, Part II

32-404-1	3	Dickinson	MW	2:00-4:30	O1
32-404-2	6				

Gallery Management

A course in gallery operation, design, management and staffing. Class would culminate with a show of work of students in the class. Field trips to cooperating galleries, commercial galleries, alternative spaces and museums. Studying various forms of exhibitions, evaluation of work of self and others. Learning how to jury an exhibition.

Preference given to students registering for two trimesters. A certificate in Gallery Management awarded on completion of any two trimesters in Gallery Management (with optional internship in a museum or commercial gallery). Students in class form a co-op operating the CCAC Artists' Gallery on Broadway. Each must staff gallery two hours per week and supervise one job in class: hospitality, insurance, design a show, curate a show, press release, wall labels and graphics, flyer design, preparator, photographer, fund-raising and grants, financial, etc. while learning all jobs.

Class determines shows and schedules and helps to jury exhibitions. Between shows are field trips to major museums and galleries plus alternative spaces, commercial galleries, studios, and non-profit galleries. Guest lecturers on all aspects of the profession: framing, packing and shipping, insurance, loans and book-keeping, writing reviews, getting free legal help, getting grants and fund-raising, artists' agents, contract sales, re-sale licences and starting a business, art auctions, publicity.

Some past guest lecturers include: Henry Hopkins, Director *San Francisco Museum of Modern Art*; Walter Hopps, Head Curator, *National Collection of Fine Art, Smithsonian*, Dr. Alfred Frankenstein, Art Historian, critic and curator, *Fine Arts Museums*, Cicile McCann, editor, *Artweek*, Dr. Ken Friedman, *Fluxus, National Arts Guide*, Wanda Hansen, founder, *Hansen-Fuller Gallery*, Barbara Kibbe, director, *Bay Area Lawyers for the Arts*, and many others.

Due to loquacious speakers and/or field trips it is best to not schedule a class following this at 4:45—you could make it, but won't want to. This is a heavy class. You put a lot in and get a lot out.

Class is usually evenly divided between artists wanting survival information, artists wanting skills to earn a living, and students wanting to become museum or gallery professionals. Required course for some departments. Please consult instructor when enrolling.

57-611-1	1	Shroff	Th	2:00-4:00	B10
57-611-2	3				

Career Exploration

Open to all majors and freshmen.

This course will give continued and expanded information on career possibilities in the arts, crafts, internship and art therapy/handicapped fields. It will help students to relate and organize the skills and techniques learned in their studio classes for work as interns or assistants, in such institutions as parks and recreation, private schools, adult education, museums and galleries.

As part of their assignment, students may work as interns or paid assistants, or may prepare resumes and portfolios; or work on special projects. (For work study jobs allow at least 10 hours free time between 8 a.m. and 3 p.m.)

ILLUSTRATION RELATED COURSES

The following list of courses is to serve as a guide for those students who wish to concentrate on illustration. For more specific information, please contact Mr. Perez or Mr. Reoutt. The courses listed below are also listed under their program headings.

24-201	Any section, see Drawing Program
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Beginning Life Drawing I

24-202	Any section, see Drawing Program
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Beginning Life Drawing II

24-402	Any section, see Drawing Program
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Intermediate Life Drawing

24-405	6	Perez	T	8:00-1:00	C1
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Beginning Anatomy, Part II

24-406	3	Gayton	MW	11:00-1:30	C1
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Anatomy and Life Drawing

24-600	3	Borge	MW	4:45-7:15	C2
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Drawing Project

24-601	3	Perez	M	8:00-1:00	E4
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Drawing as Illustration

24-604	3	Hocking	TTh	4:45-7:15	E3
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Narrative Illustration

24-620	3	Christman	MW	2:00-4:30	E4
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Scientific Illustration, Part II

25-415	3	Okamura	W	2:00-7:00	F5
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Problems in Realism

28-400	3	Rignall	M	8:00-1:00	E2
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Relief Printing/Linocut

28-551	3	Davids, B.	F	8:00-1:00	E2
13-401			F	2:00-4:30	B10

Printmaking and Creative Writing

29-203	3	Critchfield	F	8:00-1:00	G4, F9
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Beginning Photography for Design Students

49-400	Any section, see Graphic Design Program
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Graphic Design I

49-408	3	Brager	TTh	8:00-10:30	K7
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Figure Drawing for Illustration

49-418	3	Reoutt	MW	11:00-1:30	L1
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Illustration I

49-419	3	Donna	F	8:00-1:00	L1
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Illustration II

49-601	Any section, see Graphic Design Program
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Typography I

49-615	3	Nicholson	Th	8:00-1:00	L7
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Illustration III

49-620	3	Ruddell	F	2:00-7:00	L7
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Illustration IV

Crafts

CERAMICS PROGRAM
VIOLA FREY, ACTING PROGRAM HEAD

Dept.-No.-Sect.	Units	Instructor	Days	Time	Studio
39-400-1	3	Frey	MW	8:00-10:30	D1

Beginning Ceramics

The following skills are expected for the trimester: 1) throwing skills or ceramic sculpture skills; 2) molds; 3) surface treatments of clay, glazes; 4) drawing and painting processes. Lectures, demonstrations, group discussions will start at 9:00. Lectures will also cover basic ceramic vocabulary and technical information, the attendance is required. A journal, binder size, is required. The instruction for the course is based upon demonstration of the required skills with individual follow up.

39-400-2	3	Nelson, A.	MW	7:30-10:00pm	D1
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Beginning Ceramics

Ceramics is an exploration of clay from a potter's approach—both technical and aesthetic. Beginning wheel, hand building and glaze demonstrations will be given, along with discussions about clay, class glazes, and cone 5 reduction firing. Periodically, slides of historical and current ceramic work will be shown to introduce and discuss the vast field of ceramics. Individual help with technical and aesthetic problems will parallel the trimester. Specific technical and aesthetic assignments will be given.

Suggested book: *Ceramics—A Potter's Handbook*, by Glenn C. Nelson.

39-400-3	3	Nelson, A.	MW	2:00-4:30	D1
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Beginning Ceramics

(see above for description)

39-400-4	3	Williams, T		8:00-1:00	D1
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Ceramics, Throwing

Nelson, J., Haney

Throwing for all levels with concentration on skill development in relation to form, function and integration of surface decoration and glazes. This course is divided into three segments of five weeks each. The last five weeks will be on glazes.

39-401-1	3	Nelson, A.	Th	8:00-1:00	D1
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Intermediate Ceramics

A continuing study of skills and technology in relationship to the student's personal involvement, exploration and self-awareness. Both wheel and hand-forming techniques will be demonstrated in relationship to general class assignments. Critiques, discussion and slide lectures will be presented. Each student, through participation, will learn how to fire kilns and prepare glazes. Experience and knowledge of both areas are required before a student can work on the advanced level. Notebooks will be required as a record of work, kiln firing charts, demonstrations and lectures.

39-401-2	3	Frey	MW	11:00-1:30	D1
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Intermediate Ceramics

The continued study of basic skills. A realistic approach to individual throwing skills, firing techniques. Lectures will cover concepts such as the vessel, surface, and form, and ceramic sculpture concerns. Demonstrations will be given on traditional pottery forms, as well as an introduction into contemporary ceramic processes. Attendance is required at lectures and demonstrations. At the intermediate level students may begin to concentrate in one or two areas.

39-460-1	3	Fiske	F	11:00-1:30	D2
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Ceramics, Art History

Required for ceramic majors. Major ceramic areas will be explored. The areas covered will change each trimester. This course has no prerequisite.

The spring trimester will comprise the following:

1. Comparative study and analysis of ceramics in the Far East, the Middle East and Europe during the centuries 1300 A.D. to 1800 A.D.

2. Aesthetic and critical systems will be considered; systems within the designated centuries and contemporary aesthetic, critical thought.

3. Technical aspects will be discussed: clays, glazes, firing methods. Manufacturing and trading practices during the period 1300 A.D. to 1800 A.D. will be studied and related to contemporary methods.

4. Field, museum, and gallery tours will augment the historical-theoretical material presented. The critical methods explicit in the theories presented will be used for brief reports on field trips.

39-600-1	3	Nelson, A.	MW	8:00-10:30	D2
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Advanced Ceramics

Exploration of personal concepts and ideas. Each student will present a trimester project proposal for discussion (technical and aesthetic). Periodic reviews will take place. All advanced students are expected to know how to load, maintain, and fire kilns, make individual glazes, and actively participate in the maintenance of the entire studio. The Senior Project for ceramics majors, which extends over two trimesters, is part of this class.

39-600-2	3	Frey	MW	2:00-4:30	D2
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Advanced Ceramics

The purpose of this workshop is to create a realistic work environment for the student and the instructor. Demonstrations and slide lectures are given. Such experiences as mixing glazes, sweeping, maintaining kiln furniture, adhering to kiln firing schedules, all safety procedures will be part of any grade evaluation.

The content of the course can vary with each session from throwing to sculpture or surface concerns. Skills and techniques should be adequate enough to develop your ideas effectively. Weak areas may be reviewed by attending intermediate demonstrations and lectures. Lectures covering concepts and ideas and limited demonstrations will be given on Wednesdays at 2:30, and attendance is required.

Independent projects should be described in detail in a notebook-workbook with an emphasis on personal expression yet sufficiently objective to be of mutual benefit. Senior project units should be spread over the two trimesters for a minimum of six (6) units. The Senior project must be presented to the Ceramics Program faculty in order to graduate as a ceramics major.

CINEMA 402: AVANT-GARDE FILM

Spring 1997

Tues. 9-12 A&I 101

Instructor: Michael Wallin

Phone: 338-3043

Office Hours: 12-1 (and by appt.)

Texts: Class Reader

Visionary Film, P. Adams Sitney, Oxford University
Press, New York, 1979, Second Edition

Requirements (% of grade):

- Regular attendance & participation in discussions (10%)
- One five-page (25%) and one ten-page paper (35%)
- Final Exam (30%)

Note: Some films subject to availability, or TBA

February 4: Introduction to Course: What is Avant-Garde Film?

Films: "Chinese Firedrill" (1968) Will Hindle, "New
Improved Institutional Quality" (1976) George Landow

February 11: "In the Beginning...": The Silent Era & Soviet
Experiments

Films: "The Great Train Robbery" (1902) & "Dream of A
Rarebit Fiend" (1906) Edwin Porter, "A Trip to the Moon"
(1902) George Melies, "Market Street" (1905) Edison
Studios, "Battleship Potemkin [Odessa Steps Sequence]"
(1925) Sergei Eisenstein, "Menilmontant" (1924) Dimitri
Kirsanov

February 17: Dada and Surrealism: The 20's in Europe

Films: "Ballet Mechanique" (1924) Ferdinand Leger,
"Entr'acte" (1924) Rene Clair, "Emak Bakia" (1927) Man Ray,
"Anemic Cinema" (1926) Marcel Duchamp, "Un Chien Andalou"
(1929) Luis Bunuel/Salvador Dali, "Rhythmus 21/Symphonie
Diagonale" (1921) Hans Richter/Viking Eggeling

February 24: Off the Beaten Path: Documentary & Narrative

Films: "Land Without Bread" [Las Hurdes] (1932) Luis
Bunuel, "Zero de Conduite" [Zero for Conduct] (1930) Jean
Vigo

March 4: Freud, the Bomb and Existentialism: Post-War America/
The 40's & 50's

Films: "Meshes of the Afternoon" (1943) Maya Deren, "The
End" (1953) Christopher McClaine, "Reflections on Black"
(1955) Stan Brakhage, "Bells of Atlantis" (1953) Ian Hugo,
"The Potted Psalm" (1946) Sidney Peterson, "A Movie" (1958)
Bruce Conner

March 11: The Lyrical Avant-Garde of the 60's: Bruce Baillie
and Stan Brakhage

Films: "Castro Street" (1966), "Mass for the Dakota Sioux" (1964) and "The P-38 Pilot" (1990) Bruce Baillie;
"Prelude: Dog Star Man" (1961) and "Mothlight" (1963) Stan Brakhage

March 17: The 60's: Parody and Subversion

Films: "Hold Me While I'm Naked" (1966) George Kuchar,
"Scorpio Rising" (1963) Kenneth Anger, "Towers Open Fire"
(1962) William Burroughs/Antony Balch, "Bleu Shut" (1970)
Robert Nelson

*****FIVE-PAGE PAPER DUE!

March 25: Spring Break

April Fool's Day: Found Footage Film or Recycled Cinema *VALSE TRISTE*
Films: "Report" (1967), "Mongoloid" (1978) and "~~Mongoloid~~"
(1978) Bruce Conner; "Loose Ends" (1979) Chick Strand,
"Decodings" (1988) Michael Wallin

April 8: Structural/Minimalist Films

Films: "Blow Job" (1963) Andy Warhol, "Unsere Afrikareise"
(1966) Peter Kubelka, "T.O.U.C.H.I.N.G" (1968) Paul Sharits,
"Surfacing on the Thames" (1970) and "Variations on a
Cellophane Wrapper" (1970) David Rimmer, "Wavelength" (1967)
Michael Snow

April 15: The Body and Sexuality

Films: "Geography of the Body" (1943) Marie Menken/Willard
Maas, "The Bed" (1968) James Broughton, "Fuses" (1967)
Carolee Schneemann

April 22: Experimental Animation

Films: "Heaven and Earth Magic" (1965) Harry Smith,
"Breathdeath" (1964) Stan Vanderbeek, "Lapis" (1966) and
"Permutations" (1968) James & John Whitney, "Our Lady of the
Sphere" (1969) Larry Jordan, "Quasi at the Quackadero" (1975)
Sally Cruikshank, "The Secrete of Life" (1971) Victor
Faccinto

April 29: Cinema of Transgression: The 80's

Films: "Belladonna" (1989) Beth B., "You Killed Me First"
(1985) Richard Kern

***Special Guest: Greta Snider

May 6: The New Feminism and Gender

Films: "Peggy and Fred in Hell" (1984) Leslie Thornton,
"Mayhem" (1987) Abigail Child, "Martina's Playhouse" (1989)
Peggy Ahwesh, "Sink or Swim" (1990) Su Friedrich

May 13: Queer Perspectives

Films: "Fireworks" (1947) Kenneth Anger, "Un Chant d'Amour"
(1950) Jean Genet, "Black Sheep Boy" (1995) Michael Wallin

***Ten-Page Paper Due!

May 20: Ethnic Voices

Films: "Reassemblage" (1982) Trinh T. Minh-ha, "Tongues

Untied" (1989) Marlon Riggs + TBA
Note: Film Finals Week

May 27: Final Exam

Bay Area Venues for Experimental Film Screenings:

San Francisco Cinematheque, Phone: 558-8129
Sundays, 7:30 PM, at the San Francisco Art Institute,
800 Chestnut St., San Francisco
Thursdays, 7:30 PM, at Yerba Buena Center for the Arts,
701 Mission St. (at Third), S.F.

"Other Cinema"/A.T.A. Gallery Phone: 824-3890
Saturdays, 8:30 PM, at ATA Gallery, 992 Valencia St., S.F.

Total Mobile Home Micro-Cinema Phone: 431-4007
Fridays, 8:00 PM, at 51 McCoppin St., S.F.

Pacific Film Archive Phone: 510-642-1124
Tuesdays, 7:00 PM, at Berkeley Art Museum, 2625 Durant Ave.,
Berkeley

COURSE READER: SFSU CINE 402
"AVANT-GARDE FILM"/SPRING 1997/MICHAEL WALLIN

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